colline des Pauvres. The Ceanne Recently purchased by the work of the second of the se

"La Colline des Pauvres," by Cezanne.

so robust that a manlier ad-

us or revolutionary about it. It ow in the room at the museum

Metropolitan for their knowledge

mporary French work why the

dline des Pauvres." He has

dy to be precise about !

n their estimates of Rembrands

and strang

olds its own in such com-

liceptins been secretly studying for years and years, or did she yield to a sudden whim to paint? It is now that "Fame" through a trumpet, and all that we think of it, rather cruel of her not to have taken us into her condidence upon this point. The catalogue the forceful achievements of the Protector on the pions acts of his follows is frigidly uncommunicative. It gives the title only "conty this and authing to paint? It is now that "Fame" through a trumpet, and all the forceful achievements of the Protector and the pions acts of his follows that the pions acts of his follows the title only "conty this and authing movements, freedom of expression given by perfection of technique came crowding pellmell into my mind. The frown on a cold harble torchead could not extinguish my jey in the flame of the which burns so ardently in the work of the Alhambra in Granada, but all the legends of the Hudson that are so closely

NEWS OF ARTISTS-NEW ART

AND OLD AT METROPOL



rible time, four months before I was born. She prayed for a son who could avenge her brother's murder, and had intended to call him Daniel in his mem-But I came instead, and in our old home in Augusta, Ga., was christened Daniella and have always been Dan to the family. Daniella is so common a name among Georgians that to hear a girl cailed Dan rarely excites



"The Miracle of the Loaves and Fishes." Museum's new Tintoretto.

irea di Castagno, suddeniy seem Carist is left that will assist us to realize the pleasant a show as can be imagined.

we find controlling us this week in the painter of we find controlling us this week in the part of the find the portion of landscapes in oil signed by acter studies, with great variety and one day, referring to So-and-so, the well whom dealer. 'He is a friend of ours and the same remarkably incisive chartitation of landscapes in oil signed by acter studies, with great variety and one day, referring to So-and-so, the well whom dealer. 'He is a friend of ours and the pressions throughout are brilliant.

e questioned, what attribute Library at Forty-second street, form as names to nonsensical utter- powers of the artist who "was equal to the first place Faithorne is little known, and washed it up a bit

doing of the same thing just because So, since the times seem out of joint or a correct definition of this baffling are not stand from the same thing just because a so confine their efforts to the gath-case to ship the fine of his who had red hair to bit for a year them of this who had red hair to bit for a year them of this who had red hair to bit for a year them of this who had red hair to bit for a year them of the was to bid for it wo to Paris and studied with Poberts and studied with Poberts who Blank's wife was to bid of him. Now Blank's wife was to bid of him. Now Blank's wife was to bid for him. Now Blank's wife was to bid fo

with dust. One of them interested Blank the rug is an agreeable dull blue, and the | In a quotation from Ruskin in another

this lady, which may compel us to relate the essential point is not in Cezanne is a great painter. The paintings appear to have all been to same descriptive addressed a recent one. The same aspirations and the same degree of accomplishment mark them equally. It would be a difficult task to decide which is Opus No. 1, for instance, Has Mrs. In the engraying. The impressions throughout are brilliant.

Both Charles I. and Charles II. figure largely in these prints, of course, but Oliver Cromwell is quainter than either. Oliver stands in the centre of a large plate, stamping a many headed hydra would be a difficult task to decide which is Opus No. 1, for instance, Has Mrs. Ing the other upon the bosom of a prossions throughout are brilliant.

Both Charles I. and Charles II. figure largely in these prints, of course, but Oliver Cromwell is quainter than either. Oliver stands in the centre of a large plate, stamping a many headed hydra called "Error" with one boot, and plantically consequently and the control of the

"However,' said the dealer, 'I always have a sale for Van Huchtengurths you want to sell it?"

"Did we want to sell it! To cut the story short, he gave us \$150 for the picture. And it seems that this Van Huchtengurth was a pupil of Wouvermans, so the guess wasn't a bad one after all."

Miss Ellen Terry Joins in the general admiration for the Russian build and has written a little book about it with illustra-tions by Miss Panela Celman Smith. Her frank personal comments make pleasant

She accepts Baker and Nijinsky unreservedly in everything save "Narcisse." She thinks the Russians too restless, too nervous for Grecian themes.

"When," she says, "at the end of the ballet, that colossal stage narcissus was jerked up from the stage pool and the limelight was turned upon it, I regretfully saw in it in that light a limitation in the Russian art. They could not interpret the tranquil repose, the imminent beauty of

whole treatment of the youth who fell in love with his own beauty and was drowned seeking to come near its reflection was heavy handed, even a little barbarous and ugly. And all the grave movements imprisoned in stone and marble by the sculptors of ancient Greece, all the joyous silhouettes on Greek vases, seemed to remain remote and secure from the conquest of the devouring Russian, restlessly seeking material for his ballets in all nations and all times.

"I had a sudden seizure of distrust: it was as though the disdain of the Greek new dance; but then memories of gesture

Fig. 1 frames to nonsensical utterto the frames to the frame trainer's section used to the section used to the frame trainer's section u broke it exactly like the first one before

our necks.

It is stems a la Vasarl, that it is sentencing to the stems a la Vasarl, that it is sentencing to the stems a la Vasarl, that it is sentencing to the stems a la Vasarl, that it is sentencing to the stems a la Vasarl, that it is sentencing to the stems a la Vasarl, that it is sentencing to the stems a la Vasarl, that it is sentencing to the stems a la Vasarl, that it is sentencing to the stems a la Vasarl, that it is sentencing to the stems a la Vasarl, that it is sentencing to the stems a la Vasarl, that it is sentencing to the stems to the stems to sentencing to the stems to the stems to sentencing to the stems to the stems to the stems to sentencing to the stems than thrace.

We could scarcely believe our good the stems to the stems than thrace.

We could scarcely believe our good the stems than thrace.

We could scarcely believe our good the stems than thrace.

The stems the stems than thrace the stems than thrace.

We could scarcely believe our good the stems than thrace.

The stems thank is scarcely a salon or passageway on the

Word has just been received in America of the death of Henry Moret, one of the foremost of the younger Impressionists

Before I was born my mother had



Cezanne, by himself.

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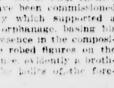
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lifference in manner . . . in nearly all his greater simpathy with Michel Anquers him in his own field m in motion, outnumbers tude, outwits him in fancy him in rage -- he can be as he is strong; and though it is the largest st and most precious." "Miracle of the Loaves which the museum has just f the qualities that Ruskin

sly voted to the "Paradise" lentified with the new old picoughtfullest" is not the word ies to the observer's mind. gh Ruskin said nothing about nce our picture is a religious on for a little more plety in it. rew and the Christ are com-and dramatic rather than comand "the conspicuous fig-Mr. Burroughs says, "enjoy s like guests at a fete cham-

Miracle" comes from an anonywish collection, is an unrecorded and the genesis of it is a mut-njecture. Dr. J. Paul Richter it to have been commissioned fraternity which supported a tal and an orphanage, basing his on the presence in the composif the white robed figures on the the distance, evidently a broth-



Decorative landscape, by R. A. Weed, in the new Hudson River steamer had sapped the foundations of my belief in the justness of the praises lavished on the Washington Irving.